

Spring 1-15-2003

ENG 1002G-054: Composition and Literature

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 Tuesday/Thursday
 1:45 - 3:30 PM
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 And by appointment

COMPOSITION AND LITERATURE
 Course Syllabus
 English 1002-054
 Spring 2003

January 14 CH3140	Introduction to the Course	
January 16 CH3140	Reading: from <i>Approaching Poetry</i> :	
	APPROACHING POETRY	pp. 1-20
	READING RESPONSIVELY	pp. 21-34
	WORDS	pp. 35-50
	Frost, "Out, Out--!"	pp. 21-2
	Stafford, "Traveling Through the Dark"	pp. 17-8
	Olds, "The Victims"	p. 30
	Blake, "London"	p. 278
	Class Activities:	
	Discussion of Poems	
January 21 CH3210	Reading: from <i>Approaching Poetry</i> :	
	RESPONDING ON PAPER	pp. 449-75
	IMAGES	pp. 51-64
	SPEAKER, TONE, and IRONY	pp. 65-81
	Rich, "Rape"	pp. 381-2
	Garcia, "Why I Left the Church"	pp. 407-8
	Browning, "My Last Duchess"	pp. 78-7
	Willard, "Saint Pumpkin"	pp. 395-6
	from <i>Writing Essays About Literature</i> :	
	DRAFTING THE ESSAY	pp. 181-99
	Class Activities:	
	ESSAY ASSIGNMENT: EXPLICATION OF A POEM	
	Discussion of Poems	
January 23 CH3210	Reading: from <i>Approaching Poetry</i> :	
	FIGURES	pp. 82-101
	SYMBOLS	pp. 102-117
	Plath, "Metaphors"	p. 388
	Lovelace, "To Lucasta"	pp. 93-4
	Dickinson, "I Heard a Fly Buzz"	p. 107
(cont. next page)	Shakespeare, "That Time of Year..."	p. 110

January 23 (cont.)	Class Activities: IN-CLASS WRITING: RESPONSE TO POETRY Discussion of Poems	
January 28 CH3140	Reading: from <i>Approaching Poetry</i> : SOUNDS RHYTHM and METER Owen, "Dulce et Decorum Est" Hopkins, "God's Grandeur"	pp. 118-30 pp. 131-51 p. 341 p. 317
	Class Activities: Discussion of Poems	
January 30 CH3140	Reading: from <i>Approaching Poetry</i> : FORM Thomas, "Do Not Go Gentle" Forche, "The Colonel"	pp. 152-78 pp. 350-1 pp. 424-5
	Class Activities: Discussion of Poems	
February 4 CH3210	Reading: from <i>Writing Essays About Literature</i> : REVISING AND EDITING	pp. 201-16
	Class Activity: Peer Editing of Essay Drafts DUE: DRAFT OF EXPLICATION OF A POEM Sign-up For Conferences	
February 6- February 13 CH3721	CLASSES SUSPENDED DUE IN CONFERENCE: REVISION OF EXPLICATION Note: The essay will receive a grade in conference.	
February 18 CH3210	Reading: from <i>An Introduction to Fiction</i> : READING A STORY Faulkner, "A Rose for Emily" Cheever, "The Five-Forty-Eight" from <i>Writing Essays About Literature</i> : INTERPRETING FICTION	pp. 3-13 & 20-1 pp. 28-35 pp. 550-61 pp. 33-60
	Class Activities: Discussion of Stories	
February 20 CH3210	Reading: from <i>An Introduction to Fiction</i> : POINT OF VIEW WRITING ABOUT A STORY Carver, "What We Talk About..." Poe, "The Tell-Tale Heart"	pp. 22-7 & 75-6 pp. 764-78 pp. 475-84 pp. 35-9
	Class Activities: ESSAY ASSIGNMENT: ANALYSIS OF A STORY Discussion of Stories	

February 25 CH3140	<p>Reading:</p> <p>from <i>An Introduction to Fiction</i>:</p> <p>CHARACTER pp. 77-80 & 107-8</p> <p>Walker, "Everyday Use" pp. 88-95</p> <p>O'Connor, "A Good Man Is Hard to Find" pp. 405-16</p> <p>Munro, "How I Met My Husband" pp. 680-92</p> <p>Class Activities:</p> <p>Discussion of Stories</p>
February 27 CH3140	<p>Reading:</p> <p>from <i>An Introduction to Fiction</i>:</p> <p>SETTING pp. 109-11 & 152-3</p> <p>TONE AND STYLE pp. 154-8 & 175-6 & 193-4</p> <p>London, "To Build a Fire" pp. 117-28</p> <p>Boyle, "Greasy Lake" pp. 128-36</p> <p>Hemingway, "A Clean, Well-Lighted Place" pp. 158-62</p> <p>Class Activities:</p> <p>Discussion of Stories</p>
March 4 CH3210	<p>Reading:</p> <p>from <i>An Introduction to Fiction</i>:</p> <p>THEME pp. 195-7 & 241-2</p> <p>SYMBOL pp. 243-5 & 274-8</p> <p>Ellison, "Battle Royal" pp. 577-88.</p> <p>Class Activities:</p> <p>IN-CLASS WRITING: RESPONSE TO FICTION</p> <p>Discussion of Story</p> <p>Sign up for conferences</p>
March 6 CH3210	<p>Class Activities:</p> <p>Peer Editing of Essay Drafts</p> <p>DUE: DRAFT OF ANALYSIS OF A STORY</p>
March 18- March 26 CH3721	<p>CLASSES SUSPENDED</p> <p>DUE IN CONFERENCE: REVISION OF ANALYSIS OF A STORY</p> <p>Note: The essay will receive a grade in conference.</p>
March 27 CH3210	<p>Reading:</p> <p>from <i>Bedford Introduction to Drama</i>:</p> <p>GREEK DRAMA pp. 29-38</p> <p>Sophocles, <i>Oedipus Rex</i> pp. 47-72</p> <p>from <i>Writing Essays About Literature</i>:</p> <p>ANALYZING DRAMA pp. 61-85</p> <p>Class Activities:</p> <p>Videotape of <i>Oedipus Rex</i></p>
April 1 CH3140	<p>Reading:</p> <p>from <i>Bedford Introduction to Drama</i>:</p> <p>DRAMA IN THE...MID-TWENTIETH CENTURY pp. 888-98</p> <p>from <i>Writing Essays About Literature</i>:</p> <p>Glaspell, <i>Trifles</i> pp. 324-35</p> <p>Briner, "The Meaning of...<i>Trifles</i>" pp. 335-41</p>

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April 1 (cont.)	Class Activities: Videotape of <i>Oedipus Rex</i> Discussion of <i>Oedipus Rex</i> ESSAY ASSIGNMENT: ANALYSIS OF A PLAY	
April 3 CH3140	Reading: from <i>Bedford Introduction to Drama</i> : NINETEENTH CENTURY DRAMA Wilde, <i>The Importance of Being Earnest</i> Class Activities: Videotape of <i>The Importance of Being Earnest</i>	pp. 643- 53 pp. 1309-36
April 8 CH3210	Class Activities: Videotape of <i>The Importance of Being Earnest</i> Discussion of <i>The Importance of Being Earnest</i> IN-CLASS WRITING: RESPONSE TO DRAMA	
April 10 CH3210	Reading: from <i>Bedford Introduction to Drama</i> : CONTEMPORARY DRAMA Mamet, <i>Oleanna</i> Class Activities: Videotape of <i>Oleanna</i>	pp. 1330-42 pp. 1639-57
April 15 CH3140	Class Activities: Videotape of <i>Oleanna</i> Discussion of <i>Oleanna</i> Sign up for Conferences	
April 17 CH3140	Class Activities: Peer Editing of Essay Drafts DUE: DRAFT OF ANALYSIS OF A PLAY	
April 22- April 29 CH3721	CLASSES SUSPENDED DUE: REVISION OF ANALYSIS OF A PLAY Note: The essay will receive a grade in conference.	
May 1 CH 3140	Class Activities Discussion of Final Examination	
May 7 2:45 P.M.	FINAL EXAMINATION DUE: FURTHER REVISION OF A MAJOR ESSAY IN-CLASS WRITING: ESSAYS	

READING ASSIGNMENTS

You should have been issued the following texts for this course:

- Fulwiler, Toby, and Alan R. Hayakawa. *The Blair Handbook*. 2nd ed. Saddle River, NJ: Prentice-Hall, 1997.
- Griffith, Kelley. *Writing Essays About Literature: A Guide and Style Sheet*. 6th ed. Boston: Heinle & Heinle, 2002.
- Kennedy, X.J., and Dana Gioia. *An Introduction to Fiction*. 8th ed. New York: Longman, 2001.
- Jacobus, Lee A. *The Bedford Introduction to Drama*. 4th ed. Boston: Bedford, 1999.
- Schakel, Peter, and Jack Ridl. *Approaching Poetry: Perspectives and Responses*. Boston: Bedford, 1997.
- Webster's New World Dictionary*.

Please do all reading by the date assigned and always bring the relevant text(s) to class. Keep *The Blair Handbook* and the dictionary handy for reference.

WRITING ASSIGNMENTS

The course requires that you submit the following writing:

THREE RESPONSES to the assigned reading. Responses written outside class or in the computer lab must be typed double-spaced. They are evaluated on their originality and careful attention to the assigned poem, story, or play. Although graded less stringently than essays, they should be legible, coherent and reasonably free of errors in mechanics and grammar.

Drafts of THREE ESSAYS, typed double-spaced, for peer editing and review. You will receive full credit for drafts if they are substantially complete.

THREE REVISIONS, typed double-spaced, which I will read and evaluate during individual conferences with you. **The essay will receive a grade at this time.** I may reject work that doesn't fit the assigned length or topic. Revisions are graded according to the criteria set forth in "Guidelines for Evaluating Writing Assignments in EIU's English Department," and according to the consistency and insight of your interpretation of works of literature.

A SECOND REVISION of any one of the three major essays, which will be evaluated stringently.

AN ESSAY EXAM, written in class during the time scheduled for your final exam

Other MISCELLANEOUS WRITING, including unscheduled quizzes and exercises. My criteria for grading these will vary. Please ask if you have a question about the grade on a particular assignment.

Though I hope you work hard, I can only evaluate results; I cannot measure the effort you put into your writing.

PEER EDITING

You will be asked to spend THREE class periods commenting on the drafts of your classmates. The purposes of peer editing are to improve your reading skills and help you develop a constructive, analytical approach to the problems and possibilities of revision in your own writing.

To receive full credit for peer editing, you must bring to class TWO COPIES of a complete typed draft of your essay, and work the entire period reading and commenting on essays by your peers. Your written comments will be graded on their completeness.

CONFERENCES

Three times during the course, classes will be suspended to make time for individual conferences during which I read and evaluate your essay revisions. **Essays will receive a grade at this time.** You will be given a sign-up sheet before each set of conferences. It is your responsibility to show up at the time scheduled, and your essay may receive a late penalty if you miss a conference. If you cannot keep the appointment, call me ahead of time to reschedule.

MANUSCRIPT REQUIREMENTS

The presentation of written work does affect its grade. Your work should conform to the following rules:

IN-CLASS WRITING should be neatly handwritten on standard-sized lined paper. When in the computer lab, of course, it should be typed and printed out.

DRAFTS brought for peer editing should be typed double-spaced on standard-sized paper in blue or black ink. Typing is required to receive full credit for the draft, but do it out of consideration for your classmates who will be reading and commenting on your work.

REVISIONS and RESPONSES must be typed double-spaced on standard-sized paper in blue or black ink. Any revision or response that comes to me not typed will be returned unread. I will consider it late unless a typed copy is submitted the same day. On the first page type your name, the course number and section, the instructor's name, and the date.

Don't forget to title your REVISIONS and RESPONSES.

Copy should cover only one side of each page and have adequate margins on all four sides. Pages should be numbered.

Fold all assignments lengthways so that your name, the course number and section, the instructor's name, and date appear on the outside.

You are responsible for all errors whether or not you type the manuscript yourself, so proofread carefully. Though corrections in ink are expected, the copy should not be so riddled with scratched-out errors or squeezed-in insertions that it is difficult to read.

If you have not handed in a draft for peer editing, or if the essay has changed drastically between early drafts and the final version, bring previous drafts to conference along with the revision.

LATE ASSIGNMENTS AND MAKE-UPS

You may make up or be excused from class work ONLY if your absence is authorized by me or another member of the faculty. I may require documentation of illnesses, emergencies, or other excuses for missed work.

I accept late revisions, but there is a penalty unless you have an excused absence. Your grade loses five (5) points if you miss a conference or come unprepared. It loses an additional five (5) points if you do not hand in

a completed revision when the class next meets. Your grade continues to lose points at the rate of five (5) for each subsequent class.

I will make every effort to reschedule conferences and may waive or reduce late penalties in exceptional circumstances — such as the writer's extended and incapacitating illness — but not because of fraternity or sorority activities, vacation arrangements, sports events, etc.

You may be excused from handing in a first draft or attending peer editing session only for similar compelling reasons.

STUDENTS WITH DISABILITIES

If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible

PLAGIARISM

The English Department has a policy on plagiarism:

Any teacher who discovers an act of plagiarism — "The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work" (*Random House Dictionary of the English Language*) — has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.

I will impose the severest penalty in a case of deliberate plagiarism.

I routinely check sources before assigning grades to essays. This is **not** suspicion of plagiarism; I just want to check whether you know what you're doing.

GRADES

Please don't hesitate to ask questions about your grade. I use a numerical scale that corresponds to letter grades as follows:

100 - 90	A
89 - 80	B
79 - 70	C
69 - 60	D
59 - 1	F

Your overall grade for the course is determined as follows:

The three REVISIONS brought to conferences count for 15% apiece. Total for revisions: 45%.

Each of the three RESPONSES to the reading counts for 5%. Credit is equally divided among the genres of poetry, fiction and drama. Total for responses: 15%.

The SECOND REVISION OF A MAJOR ESSAY counts for 10%.

The FINAL EXAM ESSAYS count for 10%.

Each DRAFT brought for peer editing counts for 1.33% of the final grade, 4% altogether. The written comments from PEER EDITING sessions also count for 2% apiece, 6% altogether. Total for first drafts and peer editing: 10%.

MISCELLANEOUS WRITING counts for the remaining 10%.

STUDENTS WHOSE OVERALL GRADE AVERAGES D OR F WILL RECEIVE NC (no credit) ON THEIR FINAL GRADE REPORT. ALTHOUGH THEY MUST REPEAT THE COURSE, THE NC WILL NOT AFFECT THEIR GRADE-POINT AVERAGE.